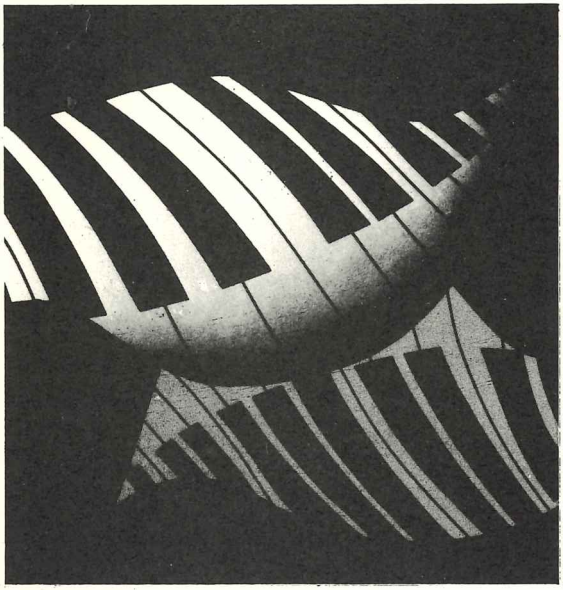
NEW MUSIC CONCERTS

TRIO BASSO



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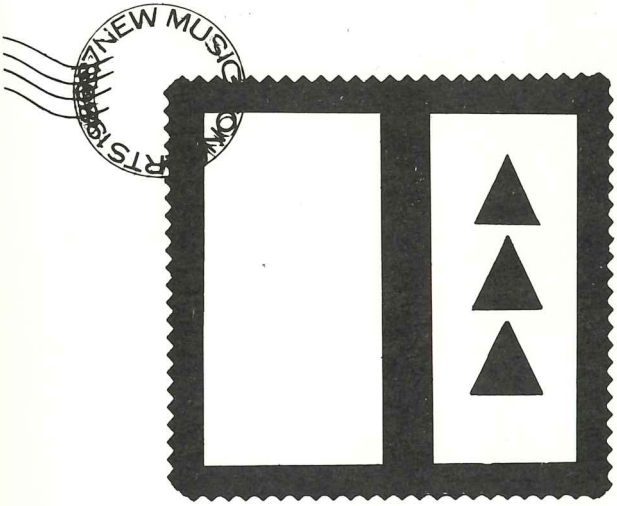

TRIO BASSO

Guest Composers

BRUCE MATHER

LOTHAR KLEIN

SUNDAY, FEBRUARY 22, 1987
PREMIERE DANCE THEATRE

presented in cooperation with the Goethe Institute of Toronto

TAKING THE NEW MUSIC OF CANADA TO THE WORLD

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Acknowledgements

NEW MUSIC CONCERTS is generously supported by the Canada Council, the Ontario Arts Council, the Municipality of Metropolitan Toronto, the Toronto Arts Council and the Ministry of Citizenship and Culture through its "Investment in the Arts" program.

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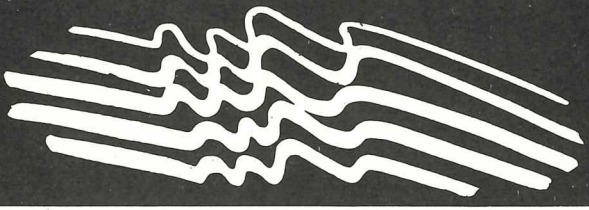
New trends in the art of music.



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TRIO BASSO
February 22, 1987

YORK HÖLLER (W. Germany)
+ **Pas de Trois** (1982)

BRUCE MATHER (Canada)
+ **Barbaresco**(1984)

GEORG KRÖLL (W. Germany)
+ **Capriccio sopra mi** (1982)

« Intermission »

LOTHAR KLEIN (Canada)
* **Virtuoso Music** (1987)

MAURICIO KAGEL (W. Germany)
+ **Aus dem Nachlass** (1986)

HANS JOACHIM HESPOS (W. Germany)
+ **Prestunissimo** (1981)

TRIO BASSO:
ECKART SCHLOIFER, viola
OTHELLO LIESMANN, 'cello
WOLFGANG GÜTTLER, 'double bass

ROBERT AITKEN, flute
ADELE ARMIN, violin
RIVKA GOLANI, viola
HENRY VAN DER SLOOT, 'cello
ROBERTO OCCHIPINTI, double bass
ERICA GOODMAN, harp
BEVERLEY JOHNSTON, percussion

+ Canadian Premiere

* World Premiere commissioned by New Music Concerts with the assistance of the Ontario Arts Council

YORK HÖLLER

Born in 1944 in Leverkusen, YORK HÖLLER studied at the Cologne Conservatory, with Bernd Alois Zimmermann and Joachim Blume (composition), Herbert Eimert (electronic composition), Wolfgang von der Nahmer (orchestral conducting), and Alfons Kontarsky (piano), as well as studying music history and philosophy at university. In 1965, he attended the summer analysis courses of Pierre Boulez at Darmstadt. He was rehearsal accompanist for the Stadttheater Bonn under Hans Zender in 1968/69, and in 1971 worked with Karlheinz Stockhausen in the Electronic Music Studio of West German Radio.

PAS DE TROIS

The title PAS DE TROIS - notably a piece for three dancers - alludes to the affinity of the work to ballet. The temporal flow is a continuation of the theoretical concept that I set forth in my study "Gestaltkomposition oder Die Konstruktion des Organischen" (figure compositions of the construction of the organic entity). Here a 34-tone "sound entity" in five parts is translated into a corresponding "temporal entity".

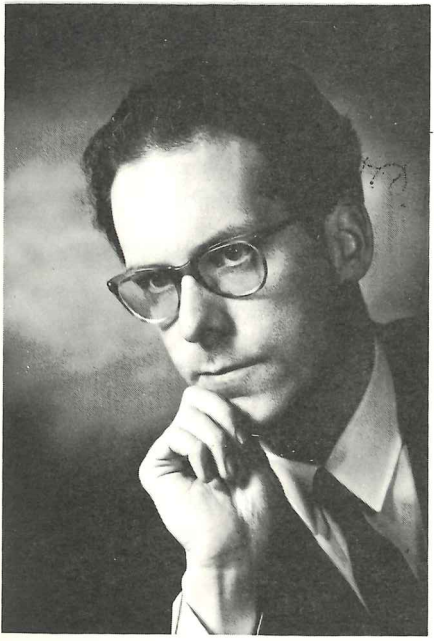
The first part is opened by the actors with vehement, sharply accentuated rhythmic gestures, and ends in a fortissimo tremolo on widely spread tonal columns of six notes.

After a short calming pause, the scene is dominated by the alternation between short soli on each instrument and rhythmically unsynchronized chord progressions (Part 2).

After a short "light-footed" Intermezzo (Part 3, con sordino), the preceding interplay again begins, only to end in the self-conscious and ironically exaggerated gesticulation of leaps of large intervals and acrobatic pizzicato feats (Part 4).

The fifth part brings nothing new into play, but basically presents variations on the previous material and ties it back to the beginning.

-York Höller



BRUCE MATHER

Born in Toronto in 1939, BRUCE MATHER studied piano with Alberto Guerrero and Alexandre Uninsky, composition with Oskar Morawetz, as well as with Darius Milhaud and Olivier Messiaen in Paris and Aspen. Since 1966 he

has been a professor at McGill University in Montreal and in 1978-79 was visiting professor in Analysis at the Paris Conservatory. His output consists of works for a great variety of instrumental combinations and includes significant Canadian and international commissions from such organizations as the Ensemble 2e 2m, Orchestre de Chambre de Rouen, the Nouvel Orchestre Philharmonique, and Rencontres de Metz. Also an accomplished pianist, MATHER frequently performs in concerts for duo pianos with his wife, Pierrette Le Page.

BARBARESCO

BARBARESCO is one of the major wines of the Piedmont, pressed from Nebbiolo grapes. Before this piece, I have used the names of two other Italian red wines: Sassicaia (for clarinet in quarter tones) and Gattinara (for viola and marimba).

I wrote this work on the request of Eckart Schloifer. It contains three solos with accompaniment for double bass, viola and 'cello -- in that order. These soli are separated by two interludes and preceded by a short introduction. I often use quarter tones.

-Bruce Mather

GEORG KRÖLL

GEORG KRÖLL was born in 1934 in Linz am Rhein. He studied composition at the Conservatory in Cologne with Frank Martin and Bernd Alois Zimmermann, as well as piano with Else Schmitz-Gohr. He was awarded a

scholarship for composition by the city of Cologne, and the Rome stipend for the Villa Massimo. He has written solo, ensemble, vocal and orchestral works, a ballet score, and has collaborated in group and open air compositions. His works are frequently commissioned by radio stations, cities and other institutions. GEORG KRÖLL lives in Cologne and teaches composition and music theory at the Rheinische Musikschüle.

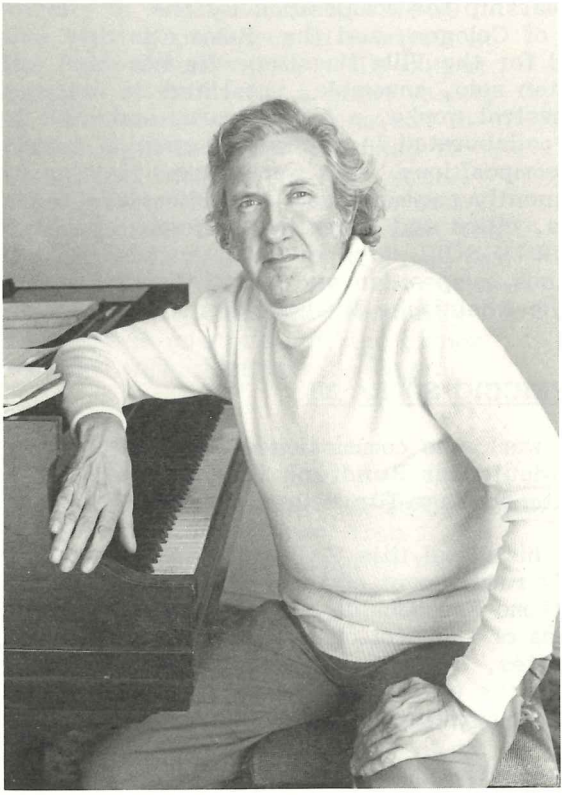
CAPRICCIO SOPRA MI

The work was commissioned by the Westdeutscher Rundfunk Köln for the "Wittener Tage für Neue Kammermusik".

The historical title CAPRICCIO SOPRA MI is reminiscent of the composer Girolamo Frescobaldi, who created a series of Capricci on a certain group of notes, the motivic nucleus, out of which the entire complex texture of each composition is developed.

In my trio for viola, 'cello and double bass, the formal and harmonic progression of the piece is determined by a melody based on "E" (mi). This melody is the nucleus for sections of contrasting mood and character, as well as for their capricious, collage-like combinations.

-Georg Kröll



LOTHAR KLEIN

LOTHAR KLEIN is one of Canada's most frequently performed composers of orchestral music. Recognized as an orchestral craftsman of very high order, his works have been performed by major international orchestras and conductors in Canada, the U.S. and Europe. The "Saturday Review" referred to him as "a composer of excellent equipment and considerable enterprise, his eyes are on the stars." The composer is equally at home in the fields of serious and light music. His score for the "Newcomers" television and ballet series is well-known and he has recently completed an opera Tale of a Father and Son

with Gunther Plaut as librettist on a Floyd S. Chalmers Creative Arts Award. The Montreal Symphony under Charles Dutoit has recently performed his two large scale works Musica Antiqua and Concerto Sacro.

LOTHAR KLEIN is Professor of Composition at the University of Toronto and has served as chairman of the Faculty's Graduate Studies Department. A recording of his orchestral music will soon appear. VIRTUOSO MUSIC, written in a very short period of time, marks the composer's New Music Concerts' debut.

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conductor

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VIRTUOSO MUSIC
for double bass trio, violin, flute, harp, percussion

Introductions, Antiphony I, Elegy, Antiphony II, Perpetual Concertantes

To my knowledge there is no literature for this highly unusual, but beautiful combination of instruments. The motivation, then, of providing a work for ten virtuoso players, a tabula rasa, proved highly appealing. To compose music for two competing bass trios (the guest German TRIO BASSO and a host Canadian trio) smacked too much of musical Olympics, however, so that the primary focus became total virtuosity itself.

VIRTUOSO MUSIC concerns itself with playing technique, traditional and new. I acknowledge the techniques employed are tame, alas, by some standards. (The players neither torch nor defile their instruments and perfect intonation is required.) A discernible sense of form and contrast are VIRTUOSO MUSIC's purely musical pursuits. Contrasts are heard not only from the angle of range, timbre, dynamics, speeds and styles, but also within an antiphony of compositional attitudes -- serious, flippant, intellectual, innocent, precise -- casual. The work's palette, although darkly hued, may offer some surprises as, for example, when the flute becomes a bass voice supporting a contrabass duet in the soprano range.

Introductions introduces players individually and collectively. Antiphony I juxtaposes casual pizzicatti against naive legato and percussion while a somewhat laconic Elegy features a busy flute solo. Antiphony II formally balances Antiphony I and

spins a visual scherzo of string filigree. The presto finale is a series of ever-changing mini-concerti demanding the utmost virtuosity of flute and harp. Conducting is also essential to the work's required dexterity. Demanding great concentration, VIRTUOSO MUSIC became a tribute to nimble fingers and minds.

-Lothar Klein

MAURICIO KAGEL

Argentine composer, MAURICIO KAGEL was born in 1931 in Buenos Aires, but has resided in Cologne since 1957. After taking private lessons in piano, 'cello, organ, singing, conducting and theory, he graduated from university in Philosophy and Literature. KAGEL is considered the creator of New Musictheater and has been Professor for that subject at the Cologne Conservatory for the last 13 years. A past guest of New Music Concerts, KAGEL presented the Cologne New Music Theatre Ensemble in the 1974-75 season.

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AUS DEM NACHLASS
(1981-83, arranged for the Trio Basso in 1986)

Opus posthumus: The mere existence of such a term is gripping, a "work published only after the death of the composer or left behind".

In some pieces by Schubert, for example, one feels that he sensed his dying, and knew that this music would not be heard until after his death. That is the only explanation for certain melodic phrases, with the aura of a musical legacy which emanates from an opus with such a title.

It would be an exaggeration if I claimed that this posthumous atmosphere could be recreated just through the use of viola, 'cello, and double bass. Yet it is undeniable that the almost painful absence of high tones in this instrumental combination predestines it as a carrier of dark thoughts and feelings. As if an unavoidable Sordino, a dusty cloud of sound absorbing particles, hung over everything that one wants to say with such a trio.

So it is not surprising that I gave a new title to the pieces from my musical epic about the devil "Der mündliche Verrat"(the verbal betrayal), that I arranged for these three low string instruments. I am convinced that music which is disguised often demands a tribute: not only the tonal quality is changed, but fortunately sometimes even its whole essence.

-Mauricio Kagel

HANS JOACHIM HESPOS

HANS JOACHIM HESPOS was born in 1938 in Emden, East Friesia. Once a schoolteacher, he is self-taught as a composer and worked freelance in Delmenhorst for a number of years, and is now teaching at the Freiburg Hochschüle for Music. He has received numerous distinctions; among them, composition prizes from the Gaudeamus Foundation, the Fondation Royamont in Paris, and the Rome Prize of the Villa Massimo. He has been a guest lecturer in Israel, Brazil, Japan and the U.S.A. HESPOS is one of the most important, prominent and willfully original composers in international avant-garde music.

The music of HESPOS is an art of tonal energies of the most extreme tension, of atypical colours, of abrupt breaks and startling cuts. It is experimental in the sense that it constantly leads both performers and audience beyond normal limits. Then for a moment, it registers protest, and from there often moves towards unlimited freedom, which, together with protest, has been interpreted as a gesture of self-assertion on the part of the individual in the face of a world riddled with constraints.

PRESTUNISSIMO

This work was written in Israel. It is dedicated to Recha Freier, philanthropist, social worker, poet, supporter of the arts and artist.

The title PRESTUNISSIMO unites in itself several meanings and allusions. The word presto stands for the rapid pulse of the scherzo-like, twelve minute piece, but to which

belongs also the unison, the simultaneity of similar processes -- whereby tempo and actions are driven to the superlative extreme. At the same time both the concept and the performance of this surprising piece are a kind of ludicrous self-portrait of the TRIO BASSO -- not only of its unquestionably immense quality, but also of its way of working. For three musicians from different and comparably distant towns must coordinate their calendars to be able to practice and perform together, and when they do come together, they must work quickly and effectively as possible "unisono". PRESTUNISSIMO is also a superb example of the so-called instrumental theatre: the musicians must not only play their instrumental parts, which themselves are often difficult enough, they must also complete numerous actions. This visible component of music making can be quite attractive in pure instrumental playing. But HESPOS goes further. He takes the extreme sense of the word "unisono" seriously: here "unisono" means complete parallelism of movement between all three players in their playing, in motionless pauses, in excessively abrupt cut offs and in mythical silence.

The musical "unisono" character of the piece is often expressed through identical 'cello and bass lines. Extremes are called for in high and low registers, tone colour and volume, beyond the realm of the technically possible. Finally, the supreme effort to achieve something, which is impossible, becomes an expression of desperation and comedy.

The score contains not only an extremely precise notation of outrageously difficult string parts, but

also countless quasi-theatrical stage directions. Instrumental actions, gestures and vocal utterances belong together in "unisono".

Comparably short and certainly fast-moving as the piece is, it is made up of seven mini-scenes, called by HESPOS "lines of acroustibatic events". And "acroustibatic" of course means the combination of the acoustical with the acrobatic.

-Georg Hespos

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TRIO BASSO

TRIO BASSO made its remarkable debut in April 1982 at the "Wittener Tage für Neue Kammermusik", with works by YORK HÖLLER, GEORG KRÖLL, and Wilfried Michel. The compositions had been commissioned especially for this concert. The unusual instrumentation of viola, 'cello and double bass soon drew the interest of other composers, who sometimes adapted existing works, but more often conceived of and developed new projects. Some of the ideas and commissions for new compositions came from TRIO BASSO as well as from different institutions. The rapidly expanding repertoire of the ensemble already encompasses over 30 new music works and several original works from the early Classical era. Within the next few years TRIO BASSO, through standard-setting radio and television productions, through participation in international festivals for new music, and through exceptional concerts, may well become established as one of the most important ensembles for the interpretation of new chamber music on the international scene.

ECKART SCHLOIFER, viola

ECKART SCHLOIFER was born in 1941 in Delmenhorst. He studied at the Conservatory of Detmold with Wilhelm Isselmann and Max Strub and at the Vienna Conservatory with Ernst Morawec and Wilfried Böttcher. Following engagements in Detmold and Recklinghausen, he has been principal solo violist with the Saarland Radio Symphony in Saarbrücken since 1966. SCHLOIFER teaches viola and violin, oversees chamber music ensembles of diverse instruments, gives master classes in several countries, and since 1984 has been on the jury of the "German Music Competition". He is a member and co-founder of TRIO BASSO and the Saarbrücker String Quartet. As a soloist he has received international recognition for his musical and interpretative versatility in concerts, festival appearances, radio broadcasts and recordings.

OTHELLO LIESMANN, 'cello

Born in 1941 in Lengerich, OTHELLO LIESMANN studied at the Conservatory in Osnabrück, with Siegfried Palm in Cologne, and with Enrico Mainardi in Salzburg and Luzern. In 1967 he won the "International Competition in the Interpretation of New Chamber Music" of the Gaudeamus Foundation in Amsterdam. Since 1968 he has been principal solo 'cellist with the philharmonic orchestra of Gelsenkirchen. Along with teaching 'cello, LIESMANN is an instructor of 'cello and contemporary chamber music at the University of Duisburg, holds master classes in several countries, and is on the juries of the "Jugend musiziert" competition (young people

make music) and the Competition in the Interpretation of New Music of the Gaudeamus Foundation. He is the founder of TRIO BASSO. As a soloist and chamber music player, his repertoire includes the classical works and especially new music compositions. With his collaboration, the major composers of our time have written a series of important works, dedicated to LIESMANN, which he performs with much success on international concert stages.

WOLFGANG GÜTTLER, double bass

WOLFGANG GÜTTLER was born in 1945 in Kronstadt, Rumania. His teachers were J. Prunner and J. Cheptea. In 1973 he was a prize winner in the "International Music Competition" in Geneva, Switzerland. For ten years, from 1975 to 1985, he was a member of Herbert von Karajan's orchestra, the Berlin Philharmonic. Since then he has been Professor for Double Bass at the Conservatory in Cologne. In addition to being a member of TRIO BASSO since 1982, he is a member of "Consortium Classicum" and of the "European Master Orchestra" and gives master classes at the Juillard School of Music and in France, Italy and Austria. GÜTTLER is internationally famous as a soloist and a chamber musician, for he is among the best in his instrument, both in the classical and contemporary repertoire.

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ARNE NORDHEIM, composer

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Concert Hall, Royal Conservatory of Music

COMPOSER'S WORLD

Profile: ARNE NORDHEIM

Friday, March 13, 4:00 p.m.

Recital Hall, Royal Conservatory of Music

Profile: STEVE TITTLE

Thursday, March 12, 4:00 p.m.

Concert Hall, Royal Conservatory of Music

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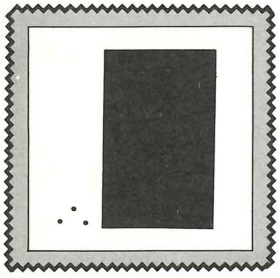

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JOHN WEINZWEIG (Canada)
Hockey Night in Canada **(1986)*
Shoppin' Blues **(1986)*
Lonesome Satellite **(1986)*
Prisoner of Conscience **(1986)*
On Wings of Song **(1986)*

JOHN BECKWITH (Canada)
Etudes *(1984)*

IGOR STRAVINSKY (U.S.A.)
L'Histoire du soldat *(1918)*

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MARC WIDNER, *piano*
BIL BAIRD'S MARIONETTES
MAX FERGUSON, *narrator*

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Concert Hall, Royal Conservatory of Music

Profile: JOHN WEINZWEIG

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